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Navigating the Space of My Body

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A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts (concentration: Kinetic Imaging), at Virginia Commonwealth University.

by

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Abstract

NAVIGATING THE SPACE OF MY BODY

By: Ferwa Ibrahim, MFA.

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts (concentration: Kinetic Imaging), at Virginia Commonwealth University.

Virginia Commonwealth University, 2011.

Director: Pamela Turner, Associate Professor, Department of Kinetic Imaging.

This paper explores my process of orienting myself within spaces and inhabiting them. It focuses on how I use my own body as an instrument for developing a relationship between the two. A ritual is a social conditioning of the body and Authentic Movement is discovering body's own route. This paper reviews my process of situating myself within a space by using both of them as the language of my body. It also discusses the development of some of my recent work through understanding the language of my own body.

Introduction

My work is a way in which I orient myself within space and connect to the world. Through my work, I try to understand the relationship between the world and myself. The interaction with spaces marks a psychological domain that I try to read into through acts of meditation and Authentic Movementⁱ, in order to establish a dialogue between a particular space and myself. I record this process, of situating myself within a space through the mediums of video and sound.

This paper explores my process of orienting myself within spaces and inhabiting them. It focuses on how I use my own body as an instrument for developing a relationship between the two. I have divided this paper into three distinct sections that build upon each other.

In the first section, I begin by casting light on the role of the human body and how it has been used and viewed within art history, and how I view my own body from that context. I examine the use of the body in different cultures and how history informs my perception of my body, which has primarily been developed as a Pakistani, Shiite Muslim woman. In the second section I view my own body from its own history of actions that may exist in ritualistic spaces. I review my identity in Diaspora through the practice of understanding the body within and outside Pakistani society. The third section of the

paper is devoted to some of my recent work and its development through ritualistic practices, meditation and exercises of Authentic Movement.

SECTION 1: Body: reading/journey

Body is the most intuitive and primary mode of human expressionⁱⁱ. A body carries the human soul. It is the tactile exterior most in touch with the inside rather than only a specific part of the body e.g. brain. History has known the relationship between body and art to be close.

Since antiquity, the human body has been drawn, painted and sculpted by artists to narrate stories of the self. When one looks back at these stories today one sees documentation of human presence in this world. Throughout the 20th century, one experiences the body becoming not only the content for art but also the canvas and brush itself.

Over the years, artists have questioned and interrogated the way the body has been perceived and depicted by humans themselves. One also sees development in science, anthropology, dance and philosophy informing how one reads the body. The idea of the physical self as the predetermined form have disintegrated, revealing the body as infinite and formless. The body can be tangible and intangible at the same time. The visible embodies the invisible self. It reveals and conceals the human soul.

In American art one also witnesses a cross fertilization of ideas from different cultures, traditions and disciplines, that take art in a new direction. The fifties see the focus of painting shift from the formal object, to the action and process of making. The body became increasingly visible in painting and it's aftermath of performance as the

artist's hand or a gesture became entrenched in symbolism.

In recent years, the body has increasingly become a site for ideas. The aesthetics of the artistic action became less important with time and bodily actions started to become source material for a social commentary on race, class and gender. Many artists also started using performances to heal social malaise by incorporating rituals and bodily transgressions. The risks taken by the human body started questioning the social norms and constructs. Many artists also started looking at the physical body as the boundary between biology and society. They started connecting with the world through an awareness of the self.

In examining the development of how the body is viewed, one can see a consistent shift in discourse around the notion of the body through time. Body changes with its placement in different space and time.ⁱⁱⁱ "Body is not a self contained object or enclosed entity but an open system of exchange, resistance and becomings." (Lepecki 2006:5) It is an idea of development with no predetermined goals. Elizabeth Grosz^{iv} a feminist theorist reinstates the body as a system that is not limited to achieving a goal and "has a direction without a destination". (Lepecki 2006:5) The concept of body appears to be a system that is constantly evolving and one can see that by closely following various developments in art within and outside America.

"The body is the site for the emanation of the will to power (or several wills), an intensely energetic locus for cultural production, a concept I believe may be more useful in rethinking the subject in terms of the body" (Grosz 1994:147 cited by Lepecki 2006:5).

It is evident therefore that the notion of the human body is not necessarily

confined to only its physical and chemical state, it is a notion that is situated more within the cognitive realms of the individual and therefore more malleable to different enactments.

Body in my Practice

I base my understanding of the human body on the premise that it is malleable. When I look at my own body, I see it as an instrument that changes with time and space, but it in itself records its history of its relationship with previous surroundings that is transmitted through its behavior in a new time and space.

I try to read into my body through exercises of Authentic Movement in order to authenticate its interaction with a new space. Authentic Movement is a process of developing deep sensing awareness of the self. I feel that understanding of one's own body and its becoming can only be achieved with deep meditation, humility and concentration. Authentic Movement is one platform where one can connect with her inner self.

Each individual has her own way and route to discover her inner self. One has to listen in, tune to internally generated cues of the body that may result in a sensation, an image, an impulse or a movement. Mary Whitehouse, the pioneer of Authentic Movement described the core of this experience as the sensation of moving and being moved.⁵ According to her, to feel I am moving is to be directed by the ego and to

experience I am moved is to experience the unconscious take over the body.

"I let myself be quiet, and I listen into my body. I hear my stomach and the space around me. I block the sounds around and concentrate on the inside of the body. I hear my breath and stomach again. The muscles relax and I can hear them. I can also hear my diaphragm as it expands and contacts with air. I can hear the air enter and exit. I can hear the air pass through my nose. I can hear the air inside my cheeks and my mouth. It is on the surface of my skin and going inside its pores. I can hear some liquid running inside my intestines and certain muscles contracting. I can hear the pumping and circulating of the blood." (Journal entry 02.10.11)

"Ideally, both are present in the same instant... it is a moment of total awareness, the coming together of what I am doing and what is happening to me." (Whitehouse 1963: 3)_This process helps me develop kinesthetic awareness, and an embodied internal sense where I am able to develop imagination and free my association in movement. I can draw from Carl Gustav Jung's^{vi} method of *active imagination* to invite free association in movement by just connecting with my body. I am able to initiate gestures, impulses and movements from all levels of consciousness and unconsciousness.

"This class of dance is in effect the modern dance in its purest manifestation. The basis of each composition in this medium lies in a vision of something in human experience, which touches the sublime. Its externalization in some form, which can be apprehended by others, comes not by intellectual planning but by *feeling through* with a sensitive body. The first result of such creation is the appearance of certain entirely authentic movements..." (Martin 1933)^{vii}

My route to connection with other people or other spaces is through the

awareness of the Self. My working philosophy is that the more personal the action, the more universal it tends to become. The connection tends to be built between people through acts that are most authentic and honest. Also with other bodies when the movement of ones own body is in connection with the self.

SECTION 2: Context of my Body: Ritual Space and Diaspora

"The universe unfolds in the body, which is its mirror and its creature." (Paz 1990: 125)

A body is also the tactile diary of the soul and carries time and space through its action and being. It interacts with spaces and people according to what it has learned previously through interacting with spaces and people around it. A ritual becomes one of the actions that gives body a context and links it to a group of people or spaces in which it has existed previously. It is an action that becomes part of one's body language without being processed or logically resolved by the brain.

Mary Douglas, who is known for her writings on human culture and symbolism, explains ritual as "preeminently, a form of communication," (Bell 1992:73)^{viii} and, like speech, it is generated from social relations and exercises in turn a "constraining effect on social behavior." The symbolic communication of ritual activity always reproduces the real social relations among human beings.

A ritual is an action that unites a body of people in a given space. It is through their actions that harmony is achieved. Douglas's typology also suggests attitudes toward the body, individual identity, and the nature of the cosmos, which are all expressed in various forms of symbolic action. For Douglas, the human body is the most important symbol for social and ritual purposes. How the body is handled, presented, decorated, or contorted is a fundamental indicator of more embracing social values.

The body is a routine ritual site for displays of deference or dominance through gesture and highly formalized speech. This type of social body seeks to suppress any public display of an organic loss of control as in crying, sneezing, spitting, or nursing a child; it accepts the appropriateness of a great deal of social control even in rather private activities and attitudes. (Bell 1997: 184)

My ritual practice is a part of my being; something that makes my body what it is. In my lifetime, I have known religion and social interaction through rituals that my body has performed. One of the first things I was taught as a child is to raise my index finger in the air whenever someone said God to me. Raising this finger meant that God is one. I was also taught "ya Ali" as the first words I could speak. It can be translated as; Ali (religious figure), help me. All of these actions became a part of me and never really gave me a chance to comprehend why I was doing what I was doing. I could never question the existence of One God, maybe not even now because my body learned things before my brain could learn to process and question. Religion became about lots of practices that I would do in a certain social setting in an attempt at doing things that are considered "right." Ritual performance bonded me with people around me. We became similar and alike. It helped me become invisible through performing the communal action.

Ritual performances have become part of my body; they determine my interaction with familiar and unfamiliar settings. If I try to listen into my own body I can sense that it carries a history of ritualistic performance that comes across in its body

language. Being brought up in a South Asian Muslim society, I learned to carry and interact with my body a certain way. When I am outside of that environment where I try to develop an interaction with my surroundings, my body carries that baggage of the previous surroundings in how it interacts.

I try to read into the language of my body. The language that is a result of the spaces/rituals my body has been a part of and also the language it learns through connecting to the soul. This reading of the self situates me in a space.

Authentic movement and Ritualistic Space in my Work

In my recent-work spatial discrepancies and uncomfortable domains are encountered through displaced ritualistic practices. Creating this body of work has been a process of situating myself in a new culture and place while at the same time also acquainting myself with a newly acquired identity in the Diaspora.

"A voice mimics the drone belonging to an empty space. Discovering its way by listening into the space itself and attempting at synchronizing, camouflaging and hiding itself within the silence. Then slowly muting the human voice by physically strangling myself. Leaving a hefty breath as the residual of the performance." (Journal entry 05.03.10)

Hiding Underwater (fig. 2) is a 30-minute performance. To begin, I spread a black cloth on the floor and invite viewers to join me on the cloth. I start listening into

the room and humming with it. I try to synchronize my voice with the resonance of the room, in an attempt at becoming a part of it. As I proceed I also start creating a barrier between my voice and the room with my hands. I raise my hands to muffle the sound and cover my mouth to physically mute the sound being created by my body. This performance reveals the process of merging with the surroundings and then slowly separating ones self from them.

As a child, one of my most enduring memories is of humming into the room in order to synchronize my voice with the sound of the room before performing *Marsiya Khani* (elegy recitation). The voice synchronization in this piece is one of the exercises I practiced as a child with my grandmother. *Marsiya Khani*, is a tradition of elegy recitation that commemorates the martyrdom of the Prophet's grandson. This practice is observed during the month of *Muharram* of Islamic calendar. In *Orientation 2010* (fig.3), I tie the camera to my hand and draw a circle around myself in my studio. I listen into the room and hum with it. I hum as I draw the perfect magic circle around me to mark my domain and recite *muh*, the reverse of *hum* when I try to erase the line. The video loops make that journey infinite. In this video, I am marking my space and hearing it in order to perfect it. I hum with the sound of the space and against it, as I draw my never-ending journey towards listening into the space and marking my space within it.

Inalilah-e-waina-alehe-rajaoona (fig. 4) is also an exploration into journeys, pathways, home and belonging. *Inalilah-e-waina-alehe-rajaoona –Everything goes where it belongs by the will of God*, is a video in which I reenact a Shiite-Muslim ritual in a

parking lot in Richmond. This ritual is performed on the tenth of Muharram, before sunset by the Shiite sect of Islam, in an attempt at following the footsteps of Imam Hussein (a religious figure and grandson of Prophet Muhammad). Hussein took seven steps towards home and seven steps away from it, seven times before his martyrdom. While performing this piece, I face east the direction of home from Richmond and re-enact the same steps forward and backward. Through this practice I am contemplating where I belong. I take steps towards home and away from it. The shadow guides the figure and also blackens out the east side as the sun moves towards the west. I am also reviewing the relationship between the east and west in my autobiographical journey of coming to America from Pakistan, through the use of shadow and light.

SECTION 3: My process through examples of work

Ablutions 2011.

Ablutions (fig. 5 and 6), is a two-channel, 3-minute video installation, with sound that loops. The two channels incorporate similar scale projections. On the first channel, I am performing the Islamic *Wudu- the intention to purify one's self before prayer-* with blue water. On the second channel, I am frantically taking the blue off my skin. The video includes closely cropped shots of performing *Wudu*. I also recite my intention of performing ablution to cleanse and purify myself while washing my face. I rinse my hands, mouth, nose, face, arms, hair and feet systematically, in accordance to the right way of performing ablution. On the other channel, the same body parts covered in blue are synced as they are being cleansed with clear water. The viewer occupies the space between these two videos as she watches the two back and forth. *Wudu* is a cleansing ritual performed five times a day in an attempt at cleaning ones self before praying to God. Cleansing is given a lot of importance in Islam and is considered half of faith. However, the religious quote refers to not the cleaning of body only, but also the soul.

I perform *Wudu* with blue water in an attempt to clean myself. I use it as an action that might appear to be of cleansing but isn't when only a mindless ritual. I am

commenting on religious rituals becoming part of the body without much thought gone into them. I am also questioning their function within my own life.

Blue is a color that is ideal but cannot be integrated within real space and real circumstances. It is something that appears pure from a distance, but when used in a real setting it may even tint the skin and leave a residue doing the opposite of what it is supposed to do. I am inquiring into the notion of purification through the act of physical washing. Does *Wudu* purify necessarily? Does *Wudu* purify me? Does ritualistic activity lack intention of the soul? There is a general idea amongst followers of all religions that if ritualistic activities are executed the right way, it makes them better Muslims/Christians/Hindus. A ritual demonstrates disconnection of soul and body, in which the body is in an unconscious state.

Blue becomes a color for self-indulgence and impurity in this video, unlike some of my previous works (fig 1) in which blue is considered an ideal and perfect color for water. Blue transcends from a color for *magic* into a color for fake and impure in my work and perception.

In this work, I also bring the ritual of washing, out of the private environment for public viewing. Muslim females perform their ritualistic practices at home, behind closed doors. Performing this action publicly not only makes a private action of a Muslim female public, but also brings religion; a very private matter in America out for public viewing and discussion.

Salutation to the Angels

Salutation to the Angels (fig.7) is a two-minute looped video. It opens with a wide angled shot of myself in white, centered in a large grassy field with a small, white, box-like structure in front of me. As the video proceeds, I slowly bend down into that structure. That first shot cuts to a shot of hair floating in blue water. The camera/face pulls out of the blue and reveals a sink. The camera and I pause for a second and then turn to the grassy field on my right and recite *Asalam-alaikom-wa-rehmatullah*. I turn to the left side, recite that verse again and then turn back to the sink. The video then cuts back to the wide angled shot as it loops just at this point. The action repeats itself through the looped video in order to let the repetition make that action absurd and never ending for the viewer.

Asalam-alaikom-wa-rehmatullah means "peace be upon you" and is recited after finishing the Islamic prayer *Salah*. *Salah* is a ritual prayer with a prescribed procedure, time and conditions. It means "connection" in Arabic. After connecting with God, one turns to both sides to greet the two angels on two shoulders. These angels are known as *Kiraman Katibin* in Islam, meaning honorable recorders. They are supposed to record a person's good and bad deeds. After *Salah* the salutation is offered to both of them in an attempt to be wary of the good and bad one does.

In this piece, *Asalam...* I dump my head in blue water to a point where I can't breathe and then take it out quickly. After my submerged head comes out of the water,

I recite the salutation to the two angels by turning my head to the left and to the right. The dumping of the head becomes a prayer in this sequence however; the act of dumping is like waterboarding and can be suicidal until the head is taken out of the water. I am questioning the act of connecting with God and in the context of the recently emerged phenomenon of suicide martyrdom. This phenomenon believes that suicide of the body is going to send the soul to heaven, therefore implying that the soul can harm the body it inhabits in order to make its place in heaven. I review this concept in my own autobiographical domain in which I explore in the relationship between my body, my soul and God.

I dump my head in a circular blue space of the white sink. Blue is an ideal yet artificial color for water. This has indicated demarcation of ideal space in my work, however it also appears to be a color for self indulgence and a pursuit for idealization. Putting the head in blue water is quite literally dumping oneself into a self-created world. This is something that the soul wants, and that the body resists after a while. The soul tries to pull the body through this as long as it can, but only listens into the body when the body is about to leave it. Then once the body and soul are aligned back together, salutation is offered to the angels, in which the body takes the command of the soul and looks at the grassy field before going back under the blue water. The entire space is collaged together to reveal a surreal space with different symbolic elements. The sink is an object from a private space is filled with blue water that is a fake/ideal color for water, and is placed in a green grass field that denotes life for the body and life after death for the soul.

A new year (Nouroz)

A new year (Nouroz) is a 12:05 minute video that is shown on a loop (fig. 8 and 9). The video incorporates a low angle shot of a rose in a glass bowl, visible to the viewer through the surface of glass between the camera and the bowl. The bowl in the video is full of water and the rose floats inside it. The video shows me rotating the rose in clockwise circles inside the bowl. The face appears, retracts and blows the rose into the circles repetitively. The hands placed around the bowl change places with the performance of moving the rose. The rose floats in the opposite direction when left unattended sometimes, or follows the instructed clockwise movement. I intervene and change movement when it moves counterclockwise and let it float when it moves in the direction I was blowing it in.

Nouroz is an Iranian new year celebrated amongst Shiite Muslims in South Asia along with Iran. Celebrated on March 21, of Gregorian calendar this day marks the first day of spring as the beginning of the year in Iranian calendar. According to myths in the region, the year starts on a particular moment in the day and not at sunrise or midnight. Astrologically it's the moment, at the time of the equinox that the sun is observed to be directly over the equator, and the north and south poles of the Earth lie along the solar terminator. It's the moment when sunlight is evenly divided between the north and south hemispheres. People try to foretell this moment in various ways. One of the ways in which I have seen this being calculated is through putting a rose in a bowl full of water and

waiting for the moment when it circulates itself. In the piece *a new year*, I make a similar setup for *Nouroz* but I don't wait for the magical moment of when the year starts, but I change the time for the beginning of the year myself by circulating the rose. This piece is about changing the time of the New Year with a physical intervention with the forces of nature. In some ways it's not waiting for the magical moment to arrive and change things for one's self, but taking things in ones own hands and changing them.

In this video, *Nouroz*, I am constructing an image rather than a performance with some of the metaphors I have been working with previously. The circular nature of the bowl brings back the notion of a magic circle (fig. 1) in my work. The retractions inside the circular space of the bowl contain the face and distort it in the process of the performance. It becomes a magic bowl with really well defined boundary; marked by the retractions of the face within it and the hands circling around it. I am marking my own new year, instead of waiting for the year to start itself, but I am doing so in a world that is still magical.

Conclusion

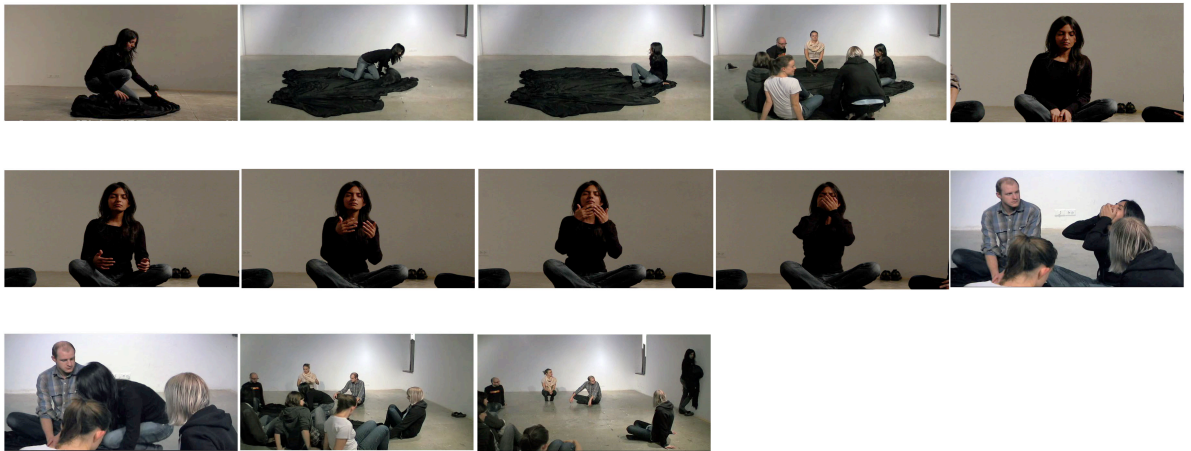
My body's language has been developed through my social and ritualistic interaction. It carries its history of actions when learning a body language of a new space. A ritual is an action that is very specific to a region/space and when taken outside of it to stand on its own, it may come across as incongruous and displaced. The space and time make a ritual what it is and the body is only something that creates cohesion within the two. An action is the only thing that the body can claim in a ritualistic space. When it is taken out of that time and space, and performed in another space and time it creates an uncomfortable domain for the viewer -A feeling similar to a displaced body. My work aims at evoking a mutual feeling of discomfort and uneasiness between viewer and myself, through the use of my own body. A ritual is something with which a body learns to become invisible in a specific space, where as it may be something that makes it more visible in another space and time. A ritual is a social conditioning of the body and Authentic Movement is discovering body's own route. I use the two to figure out the *becomings*^{ix} of my own body, and it's meaning within the present time and space. It is a system that is changing and evolving, and so is its relationship with time and space.

In my recent work I have been recording *becomings* of my body in Pakistan and now in America with the medium of video and sound. My work is the exploration of

situating my body within a space and its struggle for inhabiting it. The content of my work is autobiographical, I learn about the world around me through the language that I develop and through the experiences my body and I go through each day. It is the process of orienting, navigating and connecting with the instrument that comes most natural to everyone -One's own body.



(fig. 1)

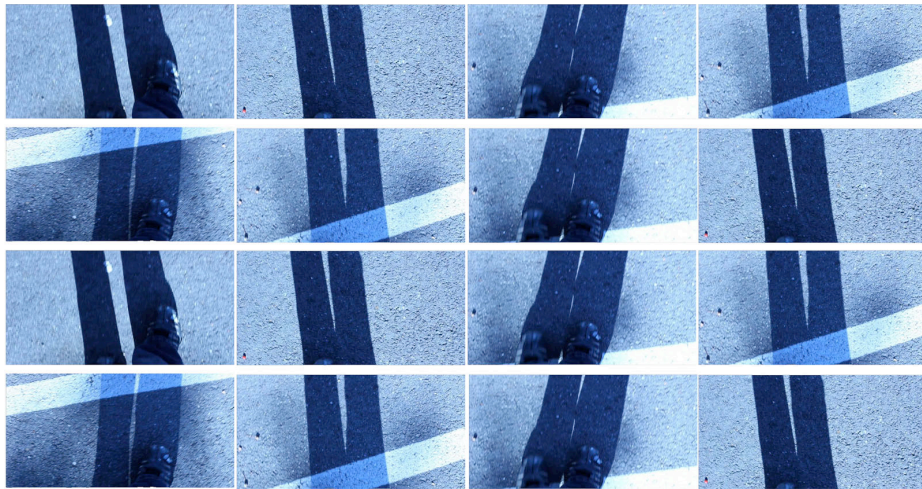


video duration: 30 min

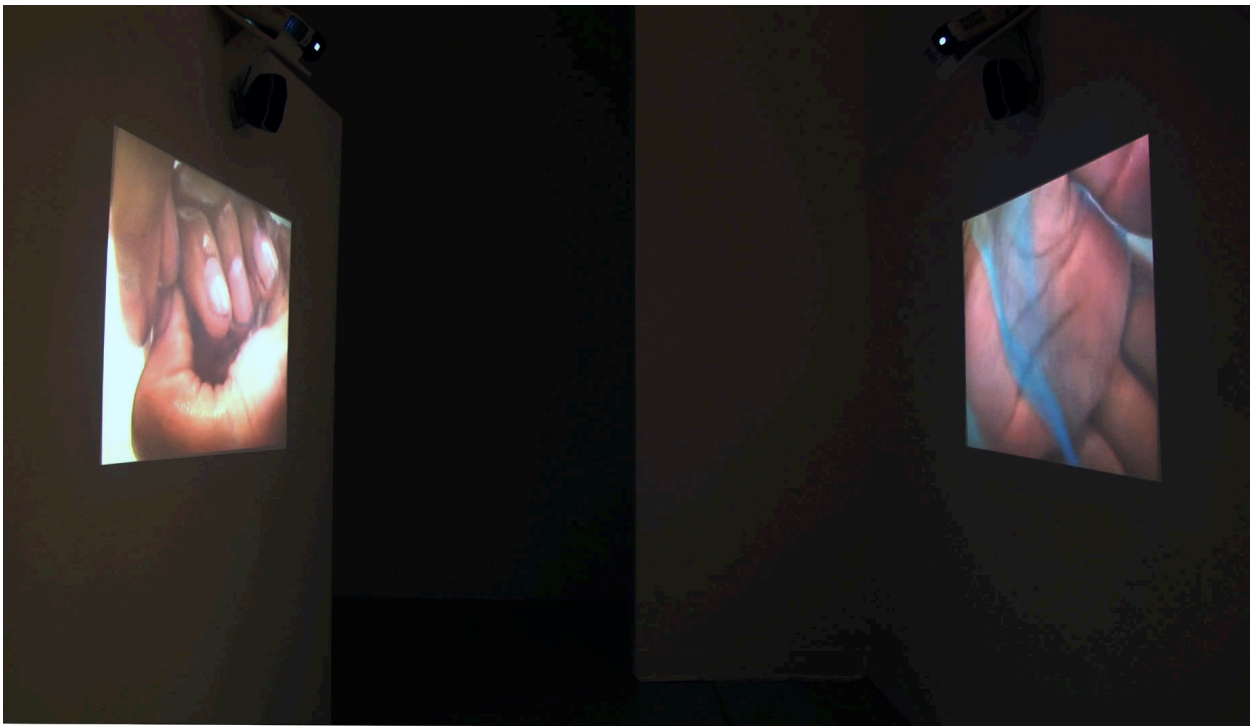
fig. 2)



(fig. 3)



(fig. 4)



(fig. 5)



(fig. 6)



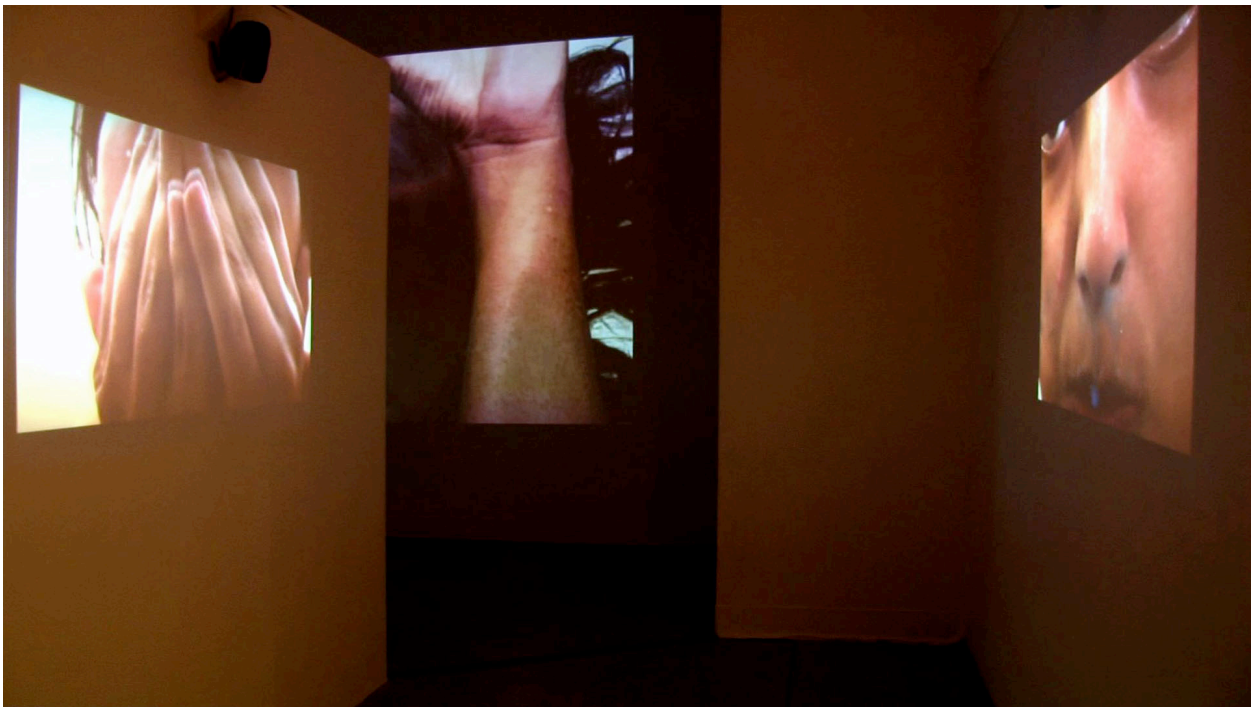
(fig. 7)



(fig. 8)



(fig. 9)



(fig. 10)

Endnotes

ⁱ Authentic Movement is an expressive improvisational movement practice that allows a group of participants a type of free association of the body.

ⁱⁱ A.N. Whitehead writes about this idea in *An Enquiry Concerning The Principles Of Natural Knowledge*

^{iv} Elizabeth A. Grosz is a feminist academic living and working in the USA. She is known for philosophical interpretations of the work of French philosophers Jacques Lacan, Jacques Derrida, Michel Foucault and Gilles Deleuze, as well as her readings of the works of French feminists, Luce Irigaray, Julia Kristeva and Michele Le Doeuff. In her book *A Feminist Introduction, and Becomings* she draws upon Derrida, Foucault and Deleuze in order to explain the body as a system that is change with space and time.

^v Mary Whitehouse has written about this idea in her essay *Physical Movement and Personality*, in the book, *Authentic Movement: Moving the Body, Moving the Self, Being Moved: A Collection of Essays - Volume Two*.

^{vi} Active Imagination is a concept developed by Carl Jung between 1913 and 1916. It is a meditation technique wherein the contents of one's unconscious are translated into images, narrative or personified as separate entities. It can serve as a bridge between the conscious 'ego' and the unconscious and includes working with dreams and the creative self via imagination or fantasy. Jung linked Active Imagination with the processes of alchemy in that both strive for oneness and inter-relatedness from a set of fragmented and dissociated parts.

^{vii} John Martin, in 1933, in speaking of the dances of Mary Wigman, was the first person to use the words 'authentic movement' in his article for *The New York Times*.

^{viii} Mary Douglas is famous for her 1966 book *Purity and Danger*, which offers an explanation of beliefs in ritual pollution. The issues addressed in her writings are why some things thought to have special religious significance are seen as sacred and others are seen as polluted.

^{ix} "Body is not a self contained object or enclosed entity but an open system of exchange, resistance and becomings." (Lepecki 2006:5)

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Vita

BIO

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EDUCATION

2011 MFA Candidate, Kinetic Imaging, Virginia Commonwealth University, VA

2008 PgD Art Education, Beaconhouse National University, Lahore, Pakistan

2007 BFA Visual Art, Beaconhouse National University, Lahore, Pakistan

SELECTED EXHIBITIONS

2011 *MFA Thesis Show, Round Two*, Anderson Gallery, Richmond, VA,

7th Asian Women's Film Festival, New Delhi, India

2010 *Estrangement*, FAB Gallery, Richmond, VA

Rise to Ruin, Alhamra Arts Gallery, Lahore, Pakistan

Resemble Reassemble, Devi Art Foundation, New Delhi, India

In-tension, Ishq Gallery, Richmond, VA

We're All in This Together (Curator: Gregory Volk), VCU Fine-arts Building, VA

2009 *Video Screening*, India Art Summit, New Delhi, India

Britto New Media Festival 2009, Dhaka, Bangladesh

Self as Other, Alhamra Arts Gallery, Lahore, Pakistan

Halverson and Sons, Richmond, VA

A Show of Drawings, Lahore, Pakistan

Taaza Tareen 4, Karachi, Pakistan

2008 *60 X 60 Secs*, Traveling Exhibition (organized by motiroti), London, UK

Monitor 4, organized by SAVAC, Toronto, Canada

Processing, Alhamra Arts Gallery, Lahore, Pakistan

Group show of Pakistani Women Artists, Kashmir University, Srinagar, India

2007 *Shanakht Film Festival*, Karachi, Pakistan

BFA Degree Show, Alhamra Arts Gallery, Lahore, Pakistan

AWARDS/FELLOWSHIPS

2010 *Graduate Teaching Fellowship*, Virginia Commonwealth University, Richmond, VA

Phi Kappa Phi Scholar Award, The honor Society of Phi Kappa Phi, USA

- 2009** *Taaza Tareen Residency*, VASL Artists' Collective, Karachi, Pakistan
Graduate Teaching Fellowship, Virginia Commonwealth University, Richmond, VA
- 2008** *South Asia Foundation Grant for PgD in Art Education*, SAARC, Pakistan
- 2007** *Received BFA with Honors* (high merit award), BNU, Pakistan
- 2003** *Merit-based Scholarship* (4 year BFA program), BNU, Pakistan

VISITING ARTIST LECTURES/TALKS

- 2009** VM Art Gallery, Vasl Art Share, Karachi, Pakistan
- 2008** *Six Degrees of Separation*, Khoj International Artist's Association, New Delhi, India

COLLECTIONS

- 2009** Vasl Artists' Collective, Triangle Art Trust, Karachi, Pakistan
 Salima Hashmi (Private collection), Lahore, Pakistan
- 2008** Anupam and Lekha Poddar Collection, New Delhi, India
 Amit Kumar Jain (Private Collection), New Delhi, India
- 2007** Devi Art Foundation, New Dehli, India

WEBSITES /CITATIONS

- 2010** *Resemble Reassemble*, (cat.), essays by Razia Sadik and Risham Syed Devi Art Foundation, New Delhi, India
- 2009** *Media of the Moment*, article by Salwat Ali, Newline, Pakistan
- 2008** *Estrangement*, (www.360degrees.tv), Motiroti, UK
Monitor 4, (cat.) SAVAC, Toronto
- 2007** *Processing*, (cat.) Alhamra Arts Gallery, 2007, Lahore
BFA Degree Show, (cat.) Beaconhouse National University, 2007, Lahore

PROJECTS

- 2010** Co-curator, *Rise to Ruin*, Alhamra Arts Gallery, Lahore, Pakistan
- 2009** Organizer, Sound and Performance Workshop, Ida Rieu, Karachi, Pakistan
- 2008** Co-curator/ Organizer, *Through their Eyes*, Children's Photography Workshop and Exhibition (facilitated by British Council), Lahore, Pakistan
- 2008** Participant, Media as a Medium (workshop between students of Germany and Pakistan)
- 2007** Artist's Assistant, *Makaan se pata chalta hai* by Sophie Ernest
- 2004** Participant, *Reading Screen Text to Film, Television and New Media* workshop, conducted by Maheen Zia in collaboration with the British Council Pakistan